

BULLETIN OF THE ART INSTITUTE OF CHICAGO

OCTOBER NINETEEN TWENTY-NINE



"ST. CHRISTOPHER," WOODCUT BY LUCAS CRANACH (1472-1553). THE FAIR FUND

VOLUME XXIII

NUMBER 7

SOME MEZZOTINTS BY DAVID LUCAS AFTER CONSTABLE



"SUMMER EVENING." MEZZOTINT BY DAVID LUCAS AFTER CONSTABLE. THE WRENN FUND

WHATEVER may be said against the general sterility of creative expression of the graphic mediums in the late seventeenth, eighteenth and early nineteenth centuries, it can at least be claimed that the artists of these centuries possessed a marked ingenuity for processes. The genius of Rembrandt was still enticing artists to etch plates after his works. Publishers were everywhere hiring dexterous craftsmen to engrave, etch, or mezzotint plates after the paintings of Gainsborough, Claude Lorrain, Turner and many of lesser merit, all of which craftsmen blithely committed their reproductions to plate, with a skill of texture and brilliance of surface not unworthy of, and at times even superior to, the artists whom they were imitating.

In England, at the beginning of the nineteenth century, a new school of indigenous landscape painting came as a refreshing change from the grand style of the eight-



"RIVER STOUR, SUFFOLK." MEZZOTINT BY DAVID LUCAS AFTER CONSTABLE. THE WRENN FUND

eenth century Dutch School and the showy academic style of Claude Lorrain and Turner, finding as its exponents such masters as Crome and Cotman of the Norwich school, and Constable. As a result the graphic arts also took on a new spontaneity. Whereas Turner published his "Liber Studiorum" "to attempt a classification of the various styles of landscape, viz. the historic, mountainous, pastoral, marine and architectural" (a truly extraordinary "tour de force"), Crome desired only to give an "exact" view of a place that he loved, namely Norwich. To be sure these "exact" views were almost pedantic in their painstaking effort—exact of form and detail—and they still made use of the typical Dutch brown for coloring. With Constable comes the real transition from the dramatic grand style of Turner, to the "paysage intime" of the Barbizon School. To the intimate view and form of English trees and meadows of Crome, he added the lusciousness of English coloring, luxuriant greens, soft golden lights and hazy distances, blue skies and white clouds hanging lazily at high noon, or dispersing and lowering at sunset. In other words, Constable caught the underlying mood of English scenery.

It is unfortunate, but yet logical enough, that Crome and Cotman with their exact studies of form should find execution of these studies not incongruous with the graphic arts. They drew carefully in etching, particularly soft-ground etching, the structure of trees and shrubs. On the other hand Constable, expressing in his paintings the obliteration of tangible form in color and enveloping light and shadow, was too concerned in this problem to work in etching, or any graphic medium, which was directly, by its very nature, opposed to his own ends. But we find in David Lucas, a continuator of the ingenious reproductive tradition of the eighteenth century, an able interpreter of the landscapes of Constable. In mezzotint he tries to give the deep cool shadows, the varying clouds and the luminous atmos-

pheric effects of Constable, as well as that artist's dripping brush stroke, heavy with rich paint, which he gains by the rough grain of his mezzotint surface. Of course black and white and the intermediate tones of gray cannot completely suggest the verdant luxuriousness of Constable, and the damp blueness of his skies becomes rather more threatening of mood. The shadows are intense and impenetrable, and the sky almost without exception ominous, stormy and heavy, while much of the undergrowth seems almost dank. Constable, noticing this, is said to have written to him remarking "beware of the soot bag." Any photographs of the works of Constable, however, give much the same feeling, so we are inclined not to blame the ability of David Lucas in the handling of his medium, so much as we are inclined to question the wisdom of thus reproducing them at all. That he has done so remains the fact, and that he has done so inconceivably well is undeniable.

Most of the mezzotints of David Lucas are interpretations of Constable, a few are after other and lesser masters, as for instance, Vernet, Bonington, Harding and Isabey. His chief work after Constable, both technically and as an interpretation, is the portfolio entitled "Various Subjects of Landscape Characteristic of English Scenery," published in 1833 by Colnaghi in London, and just recently acquired by the Art Institute from the Wrenn Fund. The plates illustrated are from this series. One, "Summer Evening" comes closer to the grand style of Turner, and is more academic in composition, with its heavy mass of foreground trees on one side, its distant view to the far horizon on the other. Another plate, "A Dell, Helmingham Park, Suffolk" is more typical of the "paysage intime" in its close and affectionate representation of trees and pool. David Lucas did other works, also after Constable, another series, entitled "New Series of Engravings of English

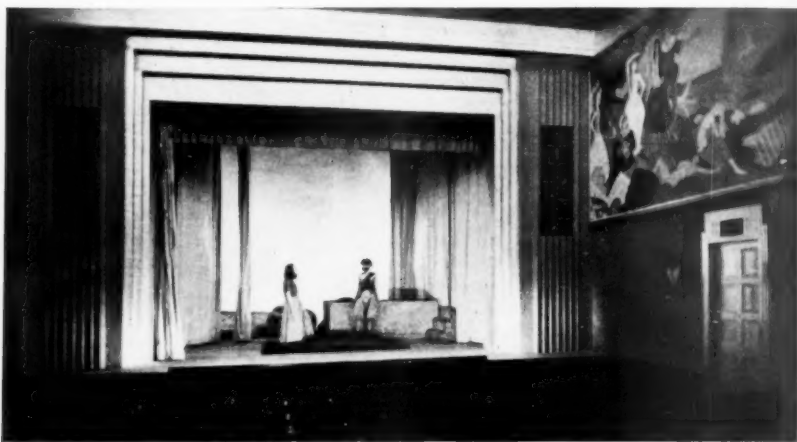


"A DELL, HELMINGHAM PARK, SUFFOLK." MEZZOTINT BY DAVID LUCAS AFTER CONSTABLE.

Landscapes after Constable," being published in 1846, as well as some large, separate plates, of which the Institute has acquired examples. Generally speaking, the larger plates are inferior to the smaller, and in these he is more prone to combine etching with the mezzotint, giving to the plate, niggling detail inconsistent with the breadth of his mezzotint handling and the size of the work. But for sheer dexterity of execution on so large a scale, they more than hold their own.

David Lucas had the misfortune to be among the last of the reproductive mezzotinters, and unique among them as an interpreter of landscapes rather than portraits. Soon photogravure was to take the place, of this slow yet highly skilled method of reproduction. Already in his own day we find his portfolios little in demand, in spite of the appreciation of Constable himself, and the praise of their technique by Gainsborough. It remains for the public of today to prize these mezzotints for what they are worth, as conscientious and highly sensitive interpretations of Constable, and representative of a period which has hardly been surpassed for its skill of execution. The examples owned by the Print Department will be on view in Gallery 14, during the months of October and November.

ETHEL HAHN.



THE NEW STUDIO THEATRE IN THE GOODMAN MEMORIAL THEATRE
AT THE GOODMAN MEMORIAL THEATRE

"**R**OME AND JULIET" will be the opening attraction at the Goodman Theatre, for the three weeks beginning Tuesday, October 8. Harry Mer- vis, who made a fine Chicago reputation towards the end of last season, first in "The Critic" and afterwards as the Maharal in "The Golem," will play Romeo. Opposite him there will be, not one, but two Juliets. For B. Iden Payne, in staging the production, has entrusted the part to two players—Joan Madison and Katherine Krug. They will appear on alternate nights, each approaching the part from a different angle. The settings, by Leslie Marzolf, will be unusual in that they will permit of instantaneous changes of scene, so that the story, except for act intermissions, can be played as it should be played, without interruption. "Romeo and Juliet" will be the fourth Shakespearean play added to the Goodman repertory.

Other plans of extraordinary interest have been made for the new season. The rapid development of the Goodman to a place in the front rank of American theatres has given it new opportunities in the selection of plays for production. The director, Thomas Wood Stevens is bringing from Europe several notable plays available for an American première. In addition, the

Goodman has secured the first rights to two important American dramas and several other plays not yet seen in Chicago. Eight, and perhaps nine, new productions will be made in the Goodman, interspersed with revivals of its former successes, of which the first will be Chiarelli's farcical comedy, "The Mask and the Face."

The completion of the new Studio Theatre, entered from the Main Lobby of the Goodman, with its intimate stage and auditorium, opens still another field for the Goodman activity. The theatre, which is the gift of Mr. and Mrs. William O. Goodman, seats 158 and has a fully equipped stage for productions of an experimental type. The walls are decorated with a fresco designed and executed by members of the Graduate Atelier of the Art Institute School. The first play to be scheduled for the Studio Theatre is Ashley Duke's "The Man with a Load of Mischief" to be produced early in November. According to present plans, plays will be running in both theatres simultaneously during part of the season.

The Saturday matinees for children will be continued this year. The first production will be "Ivanhoe," a play based on Sir Walter Scott's romance by Muriel Brown, opening early in November.

NOTES AND ANNOUNCEMENTS

THE handsome Rhages bowl of brown luster, here illustrated, was originally purchased in 1925 by Dr. Arthur Upham Pope, Advisory Curator of Muhammadan Art, for the Logan-Patten-Ryerson Collection. At that time several fragments were missing but by the rarest good fortune, Dr. Pope while in Persia this year, happened upon these pieces and was able to secure them. The bowl now is made more valuable by the addition of a large fragment in the frieze of running animals and several small bits scattered throughout the interior. It is fully described in the *Bulletin* for March, 1928, page 36.

THE ART INSTITUTE is happy to acknowledge the following gifts:

The addition of \$25,312.30 to the Elizabeth E. Spence Fund making a total of \$40,062.30.

\$25,000, from the Estate of the late Watson F. Blair, the income to be used for a prize in an exhibition.

\$30,000 from the Estate of the late Edward B. Butler to found the Edward B. Butler Endowment Fund, one-third of the income to be applied generally, two-thirds of the income to be used in maintenance and repairs of the George Inness Room.

\$25,000 from Mrs. Emily Crane Chadbourne to complete the endowment of the Richard T. Crane Jr. Gallery in the Department of Decorative Arts.

The addition of \$19,000 to the Scholarship Fund given by Miss Wilhelmine T. Coolbaugh, making a total of \$25,000.

\$50,000 from Mrs. Julius Rosenwald, unrestricted as to principal or interest.

\$25,000 from Robert Allerton to complete the Agnes Allerton Gallery Fund of \$50,000, the income to be applied to the Agnes Allerton Galleries and the English Georgian Room.

\$5,300 from Frank G. Logan for the Employees Loan and Benefit Fund.

In recognition of their generous service to the Art Institute, the following have been named Benefactors: Watson F. Blair, Wilhelmine T. Coolbaugh and Elizabeth E. Spence.



LUSTER BOWL, RHAGES, THIRTEENTH CENTURY
THE LOGAN-PATTEN-RYERSON COLLECTION

THE ART INSTITUTE regretfully announces the resignation of Miss Sarah L. Mitchell, for fourteen years Librarian of the Ryerson and Burnham Libraries. Under her foresight and intelligent guidance, the number of volumes increased from 9,000 to 28,000, the plans for the newly organized Burnham Library of Architecture were carried to completion, and the lantern-slide and photograph departments greatly enlarged. The new Burnham addition and the new Periodical Room, described in the September *Bulletin*, were also completed under her régime. Through all of her plans, Miss Mitchell had the public of Chicago very much in mind, and whether the seeker after knowledge happened to be a member of the Institute, or a student, or an artist, she was continually studying how he might best be served. Her success is not a matter only of increased numbers of books and periodicals; it is the wider success of having served a community.

THE FORTY-SECOND Annual Exhibition of American Paintings and Sculpture opens in the Exhibition Galleries on October 24 and will remain hanging until December 8.



"A SUMMER GARDEN" BY ANDRÉ DUNOYER DE SEGONZAC. THE WINTERBOTHAM FUND

A PAINTING BY DE SEGONZAC

A summer garden," purchased through the Winterbotham Fund, brings to the Art Institute the second work in oils by André Dunoyer de Segonzac. A small "Still Life" of a hat lying on a garden table, with a glimpse of sky and a pattern of leaves behind, is now on exhibition in the Birch-Bartlett Collection. In the newer canvas, which is of similar subject but entirely different mood, the painter seems to be laying aside his palette of dense heavy tones to create a brilliant chromatic scheme of reds, alternating with yellows and greens.

Momentarily at least, de Segonzac deserts the French tradition of pure form for the equally French tradition of vivacious and sparkling color in the line of such artists as Renoir and Bonnard. Yet no shift of tone can disguise the painter's technical energy or a personal dynamism which invests all his work, whether it is a small landscape, brushed and loaded with pigment, or one of his truly remarkable drawings of the nude in china ink. De Segonzac was born in 1884; was educated as a linguist, and later entered the École des Beaux-Arts. He studied under J. E. Blanche and under Jean-Paul Laurens and has been chosen as one of the foreign members of the jury for the coming International Exhibition at Carnegie. The painting has not yet been placed on exhibition.

THE COVER

BY purchase from the income of the Joseph Brooks Fair Fund the Institute has added to its print collection an important woodcut by Lucas Cranach (1472-1553), an impression from the line block of the chiaroscuro "St. Christopher" (B.58) with the date 1506, and bearing the collector's stamp of King Friedrich August II of Saxony. It is illustrated upon the cover of this issue of the *Bulletin*.

THE PROSPECTUS concerning the First International Exhibition of Lithography and Wood Engraving to be held at the Art Institute in the Print Rooms from December 5, 1929, to January 26, 1930, has been issued. Lithographs, woodblock prints and wood engravings, both black and white and in color, are eligible to entry. All work must have been produced during the two years previous to the date of the exhibition. No print reproduced through photo-mechanical means is eligible nor prints with color applied subsequent to printing. A selection of about one hundred prints from the exhibition will be circulated to other Museums throughout the United States. Mr. and Mrs. Frank G. Logan are offering a First, Second, and Third Prize of \$100.00, \$75.00 and \$50.00 and Walter S. Brewster offers a prize of \$50.00. The jury will be made up of the Committee on Prints and Drawings of the Art Institute.

SCHOOL NOTES

THERE are several changes in the faculty of the school this year which are worthy of comment. Edward W. Rannells, associate dean, who has been connected with the school for the last three years, goes to Lexington, Ky., as head of the Department of Fine Arts at the University of Kentucky. This is not a new field for Mr. Rannells, as he was connected with the Department of Fine Arts of Ohio State University before he came to Chicago.

Mr. J. Scott MacNutt will succeed Mr. Rannells as associate dean. He has studied art, both in this country and in Europe, is a graduate of Harvard University and the Massachusetts Institute of Technology, and for a number of years has been devoting a great deal of attention to problems of art education. He has been connected with the Art School of Washington University, St. Louis, and has collaborated with Charles H. Woodbury, N.A., on numerous problems of art education. He has also painted many portraits.

An outstanding addition to the faculty is Boris Anisfeld, the famous Russian-American painter who comes from New York to teach in the school. Mr. Anisfeld is widely known as a master of color, and

it is hoped that he may be able to communicate some of his brilliancy of tone to our students who, if anything, are apt to be rather sober and subdued in color. He has twice served as visiting instructor in the Graduate Atelier with marked success. This year he will conduct an advanced painting class throughout the year, in place of the Graduate Atelier.

Alfonso Iannelli, for two years professor of design, has resigned on account of press of work which would not permit him to divide his time between the school and his professional duties. In his place Emil Zettler has been appointed professor of design and industrial art. Mr. Zettler will also continue his work with the students in architectural sculpture, which subject has been under his charge for the past two years.

It was hoped that the new studios for the Industrial Art School would be ready for occupancy by the beginning of the Fall Term, but the construction has been delayed, and it may be another year before they are completed. This will not, however, change in any way the work in Industrial Arts as announced in the current catalogue.

EXHIBITIONS

JULY 18—OCTOBER 11

Old Masters and Sculpture from the Collection of George Harding

Modern Paintings from the Collections of Ralph Cudney, Carter H. Harrison, Mrs. Mary O. Jenkins and Paul Schulze

The Ballard Oriental Rugs

Paintings by Macena Barton, Claude Buck, Gustaf O. Dalstrom, Frances M. Foy and Eda Sterchi

Paintings and Lithographs by William S. Schwartz. *Galleries G51-G61.*

JUNE 1—OCTOBER 25

Japanese Prints by Contemporary Artists. *Gallery H5.*

OCTOBER 1—NOVEMBER 20

Mezzotints by David Lucas after Constable. *Gallery 14.*

SEPTEMBER 18—NOVEMBER 20

Etchings of Children and Animals from the Collections of the Print Department. *The Children's Museum.*

OCTOBER 26—DECEMBER 1

Japanese Prints by Utamaro. *Gallery H5.*

OCTOBER 24—DECEMBER 8

Forty-Second Annual Exhibition of American Paintings and Sculpture. *Galleries G51-G61.*

OCTOBER 18—NOVEMBER 30

Prints presented in memory of William McCallin McKee. *Gallery 12.*

Selection of Etchings by Rembrandt from the Clarence Buckingham Collection. *Gallery 18.*

Recent additions to The Albert Rouillier Memorial Collection. *Gallery 13.*

GIFTS AND LOANS

PRINTS AND DRAWINGS

GIFTS

- *Catalogue of the Etchings of Joseph Pennell (*In Memory of William McG. McKee*), Louis A. Wuerth.
- *Lithograph by Daumier and *mezzotint by McArdle after Reynolds, *The Print and Drawing Club*.
- *3 engravings by Dürer, additions to *The Clarence Buckingham Collection*.
- *4 woodcuts by Rockwell Kent, *The Wrenn Fund*.
- *Woodcut by Jongton and *woodcut by Steinbrecher, *The Wrenn Fund*.
- *5 etchings by Everdingen, *The Wrenn Fund*.
- *27 woodcuts by various artists, *The Wrenn Fund*.
- *Etching by Bracquemond, *The Fair Fund*.
- *Miniature, *The Williams Fund*.
- *Etching by Stanley Anderson, *The Artist*.
- *2 woodcuts by C. A. Wilimovsky, *Frank G. Logan*.
- 16 prints to be added to The Albert Roullier Memorial Collection, *Mrs. Albert Roullier and Miss Alice Roullier* (Gal. 13).
- *2 mezzotints by Lucas after Constable, *Martin A. Ryerson*.
- *Bookplate by Timothy Cole, *Foster Stearns*.
- *14 etchings by Louis Orr, *The Yale University Press*.

*Not yet placed on exhibition.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

OCTOBER

- 1—Lecture: "Cézanne, the Traditionalist." George E. Downing, Department of Art, The University of Chicago.
- 8—Lecture: "Seurat and the Painting of Today." George E. Downing, Department of Art, The University of Chicago.
- 15—Lecture: "The Painter and His Craft." George William Eggers, Director, Worcester Art Museum.
- 22—Lecture: "Some Romantic Painters." Dr. Frank Jewett Mather, Jr., Marquand Professor of Art and Archaeology, Princeton University.
- 29—Lecture: "The Parthenon and Fifth Century Greek Art." Dr. David M. Robinson, The Johns Hopkins University.

NOVEMBER

- 5—Lecture: "New Forms in Art—Do They Get Us Anywhere?" Rollo Walter Brown, author, and lecturer at Harvard University.

Course of three lectures on the Cities of Italy and Their Gift to Civilization, given by Dr. Edward Howard Griggs, author and lecturer:

- 12—"Rome: The Center of the World."
- 19—"Venice: The City of Golden Dreams."
- 26—"Florence: The Heart of the Renaissance."

SUNDAY CONCERTS

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. The opening concert will be given on October 13. Admission twenty-five cents.

The Cafeteria will be open on these Sundays from 12:15 to 8 o'clock.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. THE ORIGIN AND DEVELOPMENT OF THE MODERN HOME

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.

- OCTOBER 7—The Seventeenth Century Spanish and Italian Home. 14—Romantic Homes France. 21—Homes of Germany, Russia, and Scandinavia. 28—Homes of Switzerland, Holland, and Rural England.
- NOVEMBER 4—Homes under the English Queens, Elizabeth, Mary, and Anne. 11—France under the Louis'. 18—England under the Georges. 25—New England and Spanish Colonial.
- DECEMBER 2—The Empire and Victorian Era. 9—L'Art Moderne.

B. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M.

- OCTOBER 1—Arthur B. Davies. 8—Henry O. Tanner. 15—Rockwell Kent and Derain. 22—Rousseau and Lhote. 29—Besnard, Zorn and Sorolla.
- NOVEMBER 5—Seurat and Modigliani. 12—Gauguin. 19—Van Gogh. 26—Cézanne.
- DECEMBER 3—Matisse. 10—Picasso.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

- OCTOBER 4—Drawing the Human Head. 11—Drawing the Human Figure. 18—Drawing the Figure to Music. 25—The Meaning and Symbolism of Color.
- NOVEMBER 1—Painting a Landscape. 8—Painting Imaginative Compositions. 15—Modern Designing. 22—Stenciling and Block Printing. 29—Tie-Dyeing and Batiking.
- DECEMBER 6—Etching and Lithography. 13—Composing to Music.

D. GALLERY TALKS IN THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M. REPEATED AT 7:00 P.M.

- OCTOBER 4—Paintings by Living American Artists in the Summer Exhibitions. 11—Oriental Rugs and Old Masters in the Summer Exhibitions. 18—Modern Colorists in Friends of American Art Collection. 25—Forty-second Annual Exhibition of American Paintings and Sculpture.

E. PROCESSES OF MODERN ART (STUDIO DEMONSTRATIONS)

FRIDAYS, 2:30 P.M.

- OCTOBER 4—Drawing the Human Figure. 11—Drawing the Figure to Music. 18—The Meaning and Symbolism of Color. 25—Painting a Landscape.
- NOVEMBER 1—Painting Imaginative Compositions. 8—Modern Designing. 15—Stenciling and Block Printing. 22—Tie-Dyeing and Batiking. 29—Etching and Lithography.
- DECEMBER 6—Composing to Music. 13—Painting the Winter Scene.

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

- OCTOBER 5—Drawing the Human Head. 12—Drawing the Human Figure. 19—Drawing the Figure to Music. 26—What do the Colors Mean?
- NOVEMBER 2—Painting Out of Doors. 9—Imaginary Pictures. 16—Making your own Designs. 23—Stenciling and Block Printing. 30—Tie-Dye and Batik.
- DECEMBER 7—Pictures to Music. 14—Painting the Winter Scene.

THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There is a special fee for sketch classes. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for study of some particular field. Guide services for visitors may be arranged.

The following schedule of lectures will begin on September 30 and continue through December:

ART CENTERS OF EUROPE. MONDAYS AT 11:00. *Miss Parker.* The object of the course is to provide a background for European travel and a fuller and more intelligent appreciation of things seen. The architecture, painting and sculpture of Germany, Vienna, Prague, Budapest, etc., will be discussed.

A SURVEY OF ART, as illustrated in the Art Institute Collections. MONDAYS AT 6:15 P.M. *Miss Parker.* 12 talks in the galleries on painting and sculpture and the decorative arts from the time of the ancient Egyptians to artists of the present day. Registration for this course must be made at the Y.W.C.A., 59 E. Monroe St.

SKETCH CLASSES FOR NON-PROFESSIONALS. TUESDAYS FROM 10 TO 12. *Mrs. Stevens.* FRIDAYS FROM 1:30 TO 3:30. *Miss Hyde.* Drawing and painting from still life or a costumed model for those who would like to try to paint. The fee for these courses is \$12.00. A registration of 25 is necessary for each course.

HISTORY OF ARCHITECTURE. WEDNESDAYS AT 11:00. *Miss Mackenzie.* A survey of the development of architecture from the ancient Egyptian continuing through the Classical, Medieval, Renaissance and American Colonial. The course will continue through the winter quarter.

THE ART INSTITUTE COLLECTIONS. WEDNESDAYS AT 7:30 P.M. *Miss Mullen,* 12 talks in the galleries on some of the permanent and current exhibitions. Paintings, sculpture and the decorative arts will be included.

ART IN THE UNITED STATES. THURSDAYS AT 11:00. *Miss Parker.* The architecture and sculpture of the more important cities in America together with the collections in their art museums. A course that will acquaint Americans with some of the art treasures of their own country.

FUNDAMENTALS OF INTERIOR DECORATION. THURSDAYS AT 1:30. *Miss Chamberlain.* Practical talks on house-planning, suitable wall, window and floor treatments, furniture and picture arrangement, lighting, decorative accessories, etc.

THE HISTORY OF ART, as a means to esthetic enjoyment. FRIDAYS AT 11:00. *Miss Parker.* Although this course will follow the chronological development of the arts from their primitive expression to that of modern times, its principal object is to develop and enrich esthetic enjoyment. It analyzes the different elements that make for beauty in painting, sculpture and architecture of the great periods of art. The course will continue through the winter and spring quarters.

ART CENTERS OF FRANCE. FRIDAYS AT 6:30 P.M. *Miss Parker.* The architecture, painting and sculpture of France. For those contemplating a trip abroad this course supplies an excellent background and will help not only to determine what to see but how to enjoy it with more intelligent appreciation. To be followed by a similar series of talks on Italy.

TALES OF A TRAVELLER. SATURDAYS AT 9:20. *Miss Mackenzie.* A tour through the famous cathedral towns of England and France with stops at chateaux and castles, and glimpses into the charming little places of both countries. Free to all children.

***INTERPRETATION OF PAINTING.** MONDAYS 2:15 TO 4:15. *Asst. Prof. Driscoll.* An introduction to the art of painting planned to stimulate appreciation of the painter's point of view. A study of visual form and its relation to meaning and technique; analysis of paintings of various schools and periods including works in the Art Institute Collections.

*A University College Course, University of Chicago, giving a minor credit. October 7 to December 23.

NEW LIFE MEMBERS FOR JUNE AND JULY, 1929

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

Mrs. Louis Aaron
Mrs. H. E. Addenbrooke
Miss Caroline Frances
Alschuler
Ernest S. Ballard
Miss Susie M. Barber
A. Bayardi
Lester T. Beall
Paul Bechtner
Herbert E. Bell
Dr. Harvey Allen Berkey
Mrs. George L. Betts
Mrs. Henry T. Boerlin
Mrs. Daniel Boyle
Mrs. D. K. Bremner
Mrs. Harry E. Bruce
Mrs. A. C. Bruhnke
G. T. Bunker
Dr. Frederic W. Burcky
Leo J. Carlin
Malcolm Charleson
Mrs. Frederick Clarke
M. L. Colean
Mrs. W. B. Conkey
Mrs. Carroll Eugene Cook
Mrs. Martin P. Cornelius
Dr. Elbert E. Dewey
Mrs. Clarence W. Elmer
Mrs. David J. Evans
Miss Louise Evert
Mrs. Freeman L. Fairbank
Mrs. Charles Fecher
Mrs. Clem C. Ford
Mrs. Carroll L. Frank
Walter W. Freeman
Henry J. Freyn
George H. Gardner
Mrs. Remi J. Gits
Miss Helen V. Guertin

Mrs. Harry W. Hadley
Miss Anna R. Haire
John W. Hansel, Jr.
Mrs. S. R. Harrington
Mrs. Michael T. Hayes
Mrs. William A. Hirsh, Jr.
Miss Serena Hepp
Mrs. John P. Hermes
Russell D. Hobbs
Dr. William E. Holland
Robert W. Hull
Mrs. Andrew Jaicks, Jr.
Mrs. H. E. Johnson
Dr. Margaret M. Jones
Mrs. Edward T. Kelly
Mrs. Lydia A. W. Kimmey
Mrs. R. E. Pattison Kline
Mrs. George W. Kreuzinger
Mrs. Rosa Laderer
Mrs. Agnes L. Lamey
Mrs. Samuel N. Leitzell
Mrs. Bertrand F. Lichtenberger
Mrs. John L. Little
Mrs. Rudolph W. Lotz
Mrs. Carl Lovgren
Mrs. Arthur MacNeal
Mrs. L. K. Malvern
Mrs. Henry H. Mayer
Miss Vera McDermid
Mrs. John H. McNamara
Mrs. Truman T. Metzler
Mrs. John A. Middleton
Alfred Miller
Mrs. Alice L. Munnecke
Mrs. Wilbur D. Nesbit
Mrs. George J. Noth
Mrs. Henry A. Osborn
Mrs. Everett V. Overton
Miss Eleanor S. Payne

Cleophas F. Pettkoske
Mrs. Charles B. Phillips
Mrs. Roland I. Phillips
Mrs. Peter T. Potts
Mrs. R. B. Price
Mrs. John Gould Ralston
August Rassweiler
Mrs. Arno P. Rayner
J. H. Regensburg
Mrs. Lawrence J. Rice
Joseph J. Root, Jr.
Melvin H. Rose
Benjamin Rosenberg
Mrs. E. A. Schulze
Albert W. Sherer
Herbert Sieck
Dr. George H. Simmons
Mrs. Jacob Singer
Dr. Thomas LaVere Sisney
Dr. Leonard F. Skleba
Leo Sowerby
Mrs. Maynard W. Staley
Mrs. James C. Stevenson
Mrs. Robert Kincade Stuart
Mrs. Harry L. Thomas
Mrs. John E. Thomas
Miss Frances Thorne
Louis E. Tilden
Mrs. Benjamin F. Troxell
Mrs. Oscar Turner
Edward L. Vieth
Mrs. Richard Wilson Walsh
Mrs. Luther M. Walter
Mrs. Arthur B. Waughop
Mrs. William J. Weldon
Mrs. Charles E. White, Jr.
Mrs. Ralph J. Winnie
Mrs. John C. Woodington
Mrs. John Zander

THE KENNETH SAWYER GOODMAN MEMORIAL THEATRE

OPENING TUESDAY OCTOBER 8TH.

ROMEO AND JULIET, by William Shakespeare. Performances every night in the week except Sunday. Curtain at 8:30 P.M. Matinees, every Friday afternoon at 2:30 P.M.

Tickets, a dollar and a half. Members will be sent eight coupons which entitle them to eight seats at a special discount of fifty cents a seat. When these coupons are used up, members may still purchase tickets at a discount of twenty-five cents, that is at the rate of one dollar and twenty-five cents a ticket.

Reservations may be made by telephone. Call Central 7085.

THE RESTAURANT

The Cafeteria is open every day from 11 to 4:45 o'clock. The Tea Room is open every day serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45.

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"THE END," WOODCUT BY ROCKWELL KENT.
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